

1947-48

C

OF FINE ARTS · 1947-48

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CALIFORNIA SCHOOL

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1947-8



The program of the California School of Fine Arts is calculated to prepare the student—as painter, sculptor, or designer for commerce and industry—to meet with confidence the professional demands of his selected field. It is planned so that the graduate may enter the life of the community with an informed, critical attitude which allows for intelligent, creative contribution to affairs of the present.

In continuous operation since 1874, the School has included, among its students, such distinguished painters as John Carroll, Doris Lee, John Atherton, Dorothea Tanning, Robert Motherwell, as well as many noted California artists. The wide range of interests indicated by these names, from realism to surrealism and current frontiers, marks a flexibility of program to encourage the most personal insight into present conditions in the field of art. Also listed as alumni are illustrators Harold von Schmidt of the Saturday Evening Post, Donald McKay, Dorothy McKay, and Barbara Shermund of Esquire and the New Yorker.

Well equipped studios, workshops, laboratories, a gallery, recreation rooms and other facilities are situated in a garden setting on the slopes of Russian Hill, close to the foreign quarters and downtown San Francisco. The School maintains one of the largest art libraries in the west.

courses DAY CLASSES

Courses are planned in accordance with the special interests of each student. They are selected with appropriate balance from the resources of four departments: Orientation; Painting, Sculpture, Graphic Arts; Design for Commerce and Industry; Photography. Complete courses cover six terms of eighteen weeks each—three school years. Fall Term August 18-December 20, 1947; Spring Term January 5 to May 8, 1948.

note: There are ten periods per week in the daytime schedule. Classes meet from 9 to 12, 1 to 4, unless otherwise noted. Initials at the end of each class description refer to days scheduled. Numerals before the letter "c" refer to credit units.

ORIENTATION

In this department practical and philosophical questions of art are studied in terms of artist and community.

1 Associated arts workshop Robert B. Howard

Introduction to design through working conditions: relating architecture, sculpture, painting, mosaic, ceramics, etc. A wide range of materials are worked with manual and power tools in independent and collaborative projects. Provides a thorough basis for all subsequent studies. 3,5c.
MTWThF 9-12 (T Th studio periods)

2 Approaches to art Douglas MacAgy, etc.

Problems which face the artist today considered in illustrated lectures with supervised research. Arts are compared through analysis of form. Elements of art history. 1c. Th 1-4

3 Design, society, artist Ernest Mundt

Dominant visual art forms of the great historical periods which influence our own, studied in relation to concurrent beliefs and social structures. The social role of the artist considered in its alliance with patron and public. Includes interpretive design, model-making, illustrated talks and seminars. 4c.
MWF 1-4

4 Arts in contemporary life Ernest Mundt, etc.

Leading art movements of the 20th century, from Cubism to post-Surrealist tendencies, studied in detail through practical work, illustrated lectures and seminars. Follows 3 Design, Society, Artist. 4c.
MWF 9-12

PAINTING, SCULPTURE, GRAPHIC ARTS

This department covers the field of pictorial design, representation, and symbolism. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

6 Space organization Clay Spohn, Clyfford Still

Practical and critical study of the parts line, shape and color play in the organization of two and three-dimensional space in pictorial design. 4c.
MWF 9-12

7 Drawing and composition Clyfford Still, Richard Diebenkorn

Exploration and analysis of the means of pictorial composition in terms of imaginative and objective drawing. Two terms. 3c.
MW 1-4

8 Color control Dorr Bothwell, Clyfford Still

Color composed in relation to space of two and three dimensions. Practice in mixing hues and values. Comparison of current color theories. 1,2c. (Bothwell) T 1-4, 5 (Still) F 1-4, 5

9 Precision drawing Squire Knowles

Accurate rendering of objective appearance in terms of line, shape, space, texture, light and shade. Types of graphic projection, including perspective. 3c. T Th 1-4

10 Precision drawing Dorr Bothwell

Problems and exercises aimed at deliberate control of the drawing implement and recording of objective appearance. 2c. T Th 9-12 (Th studio period)

11 Line drawing David Park

Expressive use of line in terms of an extensive range of subject matter. Rapid drawings aimed at overcoming technical timidity and at stimulating confidence in imaginative expression. 1c. T 1-4

12 Life drawing Richard Diebenkorn

Introduction to problems involved in recording and interpreting the posed figure in graphic terms. 2c. T Th 9-12

13 Figure drawing Hassel Smith

Contemporary aesthetic considerations in practice of drawing the figure from the posed model. Prerequisite: 7 Drawing and Composition. 4c. MWF 1-4

14 Anatomy Ray Bertrand

Detailed study of the muscular and skeletal structure of the human figure in relation to its graphic representation. Charts, slides, diagrams and the model illustrate the course of lectures and studio work. 3c. T Th 1-4

15 Painting elements Elmer Bischoff

Introduction to oil painting in terms of technique and aesthetic questions of objective and subjective treatment. Prerequisites: 6 Space Organization; 7 Drawing and Composition. 4c. MWF 9-12

16 Painting William A. Gaw

Formal composition determined by techniques of oil and watercolor. Two- and three-dimensional color placement. Still life and figure. Prerequisites: 6 Space Organization or 1 Associated Arts Workshop; 7 Drawing and Composition; 8 Color Control; 9 or 10 Precision Drawing; 15 Painting Elements. 4,6c. MTWThF 9-12 (T Th studio periods)

17 Landscape painting William A. Gaw

Sketching methods outdoors in oil or watercolor. Development in studio from the sketch. Prerequisites: 6 Space Organization or 1 Associated Arts Workshop; 7 Drawing and Composition; 9 or 10 Precision Drawing; 8 Color Control; 15 Painting Elements. Fall term only. 2c.

F 9-12 and 1-4

18 Painting David Park

Organization of shape, line and color; development of form; work from imagination and observation. Individual and class criticism. Investigation of technical mediums. Prerequisites: 6 Space Organization or 1 Associated Arts Workshop; 7 Drawing and Composition; 8 Color Control; 11 Line Drawing; 15 Painting Elements. 6c

MTWThF 1-4 (T Th studio periods)

19 Objective painting Clay Spohn

Ways of representing objective appearance. Prerequisites: 6 Space Organization; 7 Drawing and Composition; 8 Color Control; 9 or 10 Precision Drawing; 15 Painting Elements. 5c.

MTWThF 9-12 (T Th studio periods)

20 Lithography Ray Bertrand

Complete technique, including work on the stone, processing and pulling proofs on the press. Also etching. Prerequisites: 7 Drawing and Composition; 9 or 10 Precision Drawing. 2c.

T Th 9-12

21 Sculpture Zygmund Szevich

Elementary considerations of form in relation to modeling and carving in various materials. 4,6c.

MTWThF 8, 9-12 (T Th studio periods)

22 Sculpture Zygmund Szevich

Further considerations of sculptural form. Casting techniques. Prerequisite: 21 Sculpture. 4,6c.

MTWThF 1-4, 5 (T Th studio periods)

DESIGN FOR COMMERCE AND INDUSTRY

This department offers comprehensive and specialized training in advertising art, illustration, packaging and allied activities. Courses here, combined with certain others listed elsewhere, prepare the student for professional practice.

31 Advertising layout Edmond Gross

Primary considerations of design for newspaper, magazine and direct mail advertising. Mediums for reproduction. Production methods. Prerequisites: 6 Space Organization or 1 Associated Arts Workshop; 7 Drawing and Composition; 8 Color Control; 33 Lettering. 3c.

MWF 9-12

32 Advertising layout Edmond Gross

Continuation of 31 Advertising Layout; intensive treatment. Prerequisites: 31 Advertising Layout; 34 Lettering; 9 or 10 Precision Drawing. 3c. MWF 9-12

33 Lettering Harry Klink

Basic construction of individual letter forms. Elements of letter spacing. Preliminary consideration of lettering in relation to advertising art. 2c. T Th 9-12

34 Lettering Harry Klink

Continuation of 33 Lettering. Comparison of type faces and hand lettering in advertising art, book design and packaging. Lettering for reproduction. Prerequisite: 33 Lettering. 2c. T Th 9-12

35 Lettering Warren Zimmer

Advanced considerations of lettering with emphasis on typography in layout. Production procedures. Prerequisite: 34 Lettering. 1c. T 9-12

36 Agency and client Instructors to be announced

Outline of merchandising procedures relating artist to client through advertising agencies or free-lance. Analysis of market controls on advertising art. Prerequisite: 32 Advertising Layout. 1c. Th 9-12

37 Design development Milton Cavagnaro

Creative manipulation and control of space, color, line, shape and texture to stimulate imaginative handling of layout, book design, packaging, etc. Aimed at overcoming habits of visualization formed by merely current design fashions; leads the student to regard his field as a changing process with a future. Essential background to other courses which are concerned with the execution of finished pieces of commercial art for use. Prerequisite: 32 Advertising Layout. 3c. MWF 9-12

38 Industrial design A—packaging Walter Landor

Consumer goods container, package and label design; based on analysis of competitive products, study of consumer psychology, and relation of package design to distributive merchandising practices. Prerequisites: 32 Advertising Layout; 9 Precision Drawing. 2c. T Th 9-12

39 Advertising layout Instructor to be announced

Specialized production of layouts for variety of commercial purposes. Emphasis on production procedures. Preparation of sample portfolio. Prerequisites: 32 Advertising Layout; 35 Lettering; 36 Agency and Client; 37 Design Development. (Available in Spring Term only.) 3c. MWF 9-12

40 Illustration Paul Forster

Covers field from advertising and magazine work to fine book illustration. Analysis of illustrator's methods, mediums and problems of reproduction. Prerequisites: 7 Drawing and Composition; 9 or 10 Precision Drawing; 13 Figure Drawing; 14 Anatomy. 2c. T Th 9-12

41 Textile design Dorr Bothwell

Designs created in color to accord with professional production methods. Trains designers for the field of commercially printed textiles. Prerequisites: 7 Drawing and Composition; 8 Color Control; 9 or 10 Precision Drawing. 2c. T Th 1-4 (T studio period)

42 Wall decoration Dorr Bothwell

Mural design for restaurants, stores, hotels, etc. Covers elementary blueprint reading, methods of preparing working drawings, estimating costs, merchandising, and execution of final work in commercially prepared paints. Prerequisites: 7 Drawing and Composition; 9 or 10 Precision Drawing; 8 Color Control; 15 Painting Elements; 12 Life Drawing. 2c.

T Th 9-12 (T studio period)

43 Ceramics Whitney Atchley, etc.

Pottery design and construction by various hand methods. Studies for mass production. Beginners. 3c. MWF 9-12 (W studio period)

44 Ceramics Whitney Atchley, etc.

Advanced pottery. Prerequisite: 43 Ceramics. 4c.

T 9-12, 1-4, Th 9-12, 1-4 (T 9-12, Th 9-12, 1-4 studio periods)

45 Ceramics Instructor to be announced

Ceramic bodies, glazes, colors. Prerequisite: 43 Ceramics. 3c.

F 1-4

PHOTOGRAPHY

This department provides thorough training for the professional photographer. Exact technical procedures are incorporated in a program which leads students from elements of the art to production in the special branches, with special attention to the social functions of the activity. The plan calls for individual and group assignments, private and class criticism, laboratory instruction and experience, lectures and experimentation in other mediums. The course includes classes in other departments of the School. Emphasis is placed on the aesthetic basis of all forms of photography. The third year of this course will be available in the Fall, 1948. Instructors: Minor White, Homer Page, Ansel Adams (visiting), Frederick W. Quandt Jr. (laboratory), and others to be announced.

51 Photography Mechanics, visualization processes, the view camera, optics, natural and artificial light, film and paper testing, filters, chemistry. Formal and expressive factors in style analysis. Darkroom procedure, print production. Introduction to treatment of a variety of projects. Two terms. Full schedule. 13c.

52 Photography Advanced mechanics, including color transparencies and processing. Advanced aesthetics. Projects: portraiture, landscape, reportage, and documentary, architectural, and commercial photography. Prerequisite: 51 Photography. Two terms. Full schedule. 12c.

courses **NIGHT CLASSES**

Courses range from classes for beginners to refreshers for professionals. In certain cases it is possible to combine night with day classes to make up a full-time schedule.

note: Classes meet from 7 to 10 P.M. on Monday, Wednesday and Friday weekly through each term, unless otherwise noted.

a Drawing Elmer Bischoff

Introduction to problems of space division, the compositional use of black, white, greys and textures. Delineation of form through various techniques in line and tone. 3c. MWF 7-10

b Life drawing Hassel Smith

Design characteristics of the posed human figure; its graphic representation. 2c. MW 7-10

c Life sketch Antonio Sotomayor

Features of the human figure in brief, active poses, graphically represented. 1c. F 7-10

d Lithography Ray Bertrand

Complete technique, including working on the stone, processing and pulling proofs on the press. Also etching. Prerequisite: Drawing. 3c. MWF 7-10

e Painting William A. Gaw

Still life and figure arrangements. Techniques of oil and watercolor. Prerequisite: Drawing. 3c. MWF 7-10

f Painting David Park

The human figure as a subject for design, expression. Work from the model and imagination. Prerequisite: Drawing. 3c. MWF 7-10

g Sculpture Robert B. Howard

Construction techniques, including modeling and carving in various materials, of achieving sculptural form after the posed human figure. 3c. MWF 7-10 (F studio period)

h Ceramics Whitney Atchley, etc.

The shaping of pottery by wheel and mould. Kiln stacking, glaze-making and firing. 3c.

MWF 7-10

i Advertising art Warren Zimmer, Robert Washbish

Current techniques in advertising art. Design, lettering, type specifications, color, illustration.

Analysis of styling today and future prospects. 3c

MWF 7-10

j Jewelry design Franz Bergmann

Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings. 2c.

WF 7-10

k Photography Minor White, etc.

For beginners. Camera and its adjustments; the Weston meter; developing and printing discussed. Expressive qualities of the medium. Analysis and evaluation of prints. Fall term only. 2c.

MW 7-10

l Photography Minor White, etc.

Continuation of Photography k. Also open to advanced amateurs. Precision of photo-mechanics allied to clarity of expression. Lectures, demonstrations, critical discussions. Spring term only. 2c.

MW 7-10

SATURDAY CLASSES FOR CHILDREN

These classes are designed to heighten the child's ability to observe and to consider the ever-widening limits of his world in a creative spirit. All children receive individual attention aimed at the development of their abilities in accordance with age and experience.

28 Painting, drawing, clay modeling Mary Hiatt

(Primary age group) 9:30-11:30 A.M.

29 Painting and drawing Hassel Smith

(School age group) 9-12 A.M.

30 Sculpture and drawing Ruth Cravath Wakefield

(School age group) 9-12 A.M.

note: Saturday classes begin September 6, after Labor Day weekend. The Spring Term follows dates of the regular session.

FACULTY

Instructors are practising artists in their subjects. They are frequent exhibitors and award winners.

Ansel Adams *visiting instructor: photography*

Author text books on photography; photo muralist, Department of Interior; Guggenheim Fellow 1946-47.

Whitney Atchley *instructor: ceramics*

Studied Cleveland School of Art; associate Ohio potteries; consultant, Special Skills Division, Resettlement Administration; design consultant, Technical Services Laboratory, WPA; chief, promotion Training Aids Division, Bureau of Naval Personnel; now with Walter Lander & Associates.

Franz Bergmann *instructor: jewelry design*

Studied University of Vienna, Academy of Fine Arts, Vienna, etc.; mural work Chicago, New York; jewelry design Ceylon, Cambodia, Mexico, etc.

Ray Bertrand *instructor: lithography, anatomy*

Studied California School of Fine Arts; director of painting, Federal Art Project; murals San Francisco.

Elmer Bischoff *instructor: painting elements, drawing*

Studied University of California; teacher Sacramento Senior High School, etc.

Dorr Bothwell *instructor: textile design, wall decoration, color control, precision drawing*

Studied University of Oregon, California School of Fine Arts, in Europe; Samoa two years; chief designer, Gladding McBean & Co., Los Angeles; teacher State Normal College, San Diego; supervisor, WPA Museum of Natural History; free-lance textile designer.

Milton Cavagnaro *instructor: design development*

Studied California College of Arts & Crafts; teacher San Jose State College; partner in firm Design Development.

Richard Diebenkorn *instructor: drawing and composition, life drawing*

Studied Stanford University, University of California, California School of Fine Arts; winner Albert M. Bender Grant for Painting 1946.

Paul Q. Forster *instructor: illustration*

Studied California School of Fine Arts; instructor, Stanford University; instructor, California College of Arts & Crafts; with U. S. Engineers in Camouflage; OWI Psychological Warfare Branch in China; free-lance illustrator.

William A. Gaw *instructor: painting*

Studied Mark Hopkins Institute, and New York; Associate Professor and Chairman, Art Department, Mills College; formerly Acting Director, California School of Fine Arts.

Edmond Gross *instructor: advertising layout*

Studied California School of Fine Arts; U. S. Army Engineers, camouflage, posters, leaflets, etc.; free-lance.

Mary Hiatt *instructor: children's classes*

Studied San Jose, San Francisco State Colleges; director, play school, Sierra Ordnance Depot; demonstration teaching, kindergarten instruction, San Francisco State College.

Robert B. Howard *instructor: associated arts workshop, sculpture*

Studied Berkeley School of Arts & Crafts, Art Students' League, New York, and Europe; painting, sculpture, etc., executed in collaboration with architects in New York and San Francisco.

Harry Klink *instructor: lettering*

Studied University of California, California School of Fine Arts, Art Institute of Chicago, Art Students' League, New York; Art Center, Los Angeles; free-lance designer.

Squire Knowles *instructor: precision drawing*

Studied University of California, California School of Fine Arts, the Orient, etc.; formerly Assistant City Planner, San Francisco; was art critic, *Arts & Architecture*; topographic designs, *Architectural Forum*; exhibit planner.

Walter Landor *instructor: industrial design, packaging*

Studied Universities of London and Munich; Fellow of the Royal Society of Arts, London; formerly chairman, Plastics Section, Society of Industrial Artists, London; now heads Walter Landor & Associates.

Douglas MacAgy *instructor: approaches to art, etc.*

Studied University of Toronto, University of Pennsylvania, Western Reserve University, the Barnes Foundation, and in Europe; formerly attached to Cleveland Museum of Art; was curator of San Francisco Museum of Art; now director California School of Fine Arts.

Ernest Mundt *instructor: design, society, artist; arts in contemporary life*

Studied architecture, art history, crafts, Technical University, Berlin; formerly director Building School, Ankara, Turkey; was Assistant Professor of Architecture & Design, University of Michigan; was faculty member, Design Department, Brooklyn College.

Homer Page *instructor: photography*

Studied University of California, School of Design, Chicago; official photographer, Associated Students of the University of California.

David Park *instructor: painting, line drawing*

Studied Otis Art Institute, etc.; formerly head, Art Department, Winsor School, Boston; was instructor, University of California Extension.

Frederick W. Quandt, Jr. *teaching assistant, photography*

Studied San Francisco Junior College, California School of Fine Arts; photographer, United States Army Air Forces; free-lance.

Zygmund Sazevich *instructor: sculpture*

Studied California School of Fine Arts, and in Europe; commissioned by Section of Fine Arts, Washington, to execute bas-reliefs for federal post offices.

Hassel Smith *instructor: figure drawing, children's classes*

Studied Northwestern University, California School of Fine Arts; teacher San Francisco State Teachers College; Rosenberg Fellow 1941-42.

Antonio Sotomayor *instructor: life sketch*

Studied School of Fine Arts, La Paz, Bolivia; Mark Hopkins Institute, Art Students' League, New York, and in Europe; artist-in-residence, Mills College 1943; free-lance illustrator, caricaturist.

Clay Spohn *instructor: space organization, objective painting*

Studied University of California, Berkeley School of Arts & Crafts, Mark Hopkins Institute, Art Students' League, New York, and in Europe; mural paintings throughout the United States.

Clyfford Still *instructor: space organization; drawing and composition; color control*

Studied Spokane University, State College of Washington, Art Students League, New York, Trask Foundation; formerly Assistant Professor of Fine Arts, State College of Washington; was Professor of Fine Arts, Richmond Professional Institute of the College of William & Mary.

Ruth Cravath Wakefield *instructor: children's classes*

Studied Art Institute, Chicago, California School of Fine Arts; formerly teacher Sarah Dix Hamlin School; summer session instructor Mills College 1945-46; instructor, Dominican College, San Rafael.

Minor White *instructor: photography*

Studied University of Minnesota, Columbia University; director, WPA Art Center, La Grande, Oregon; free-lance.

Warren Zimmer *instructor: advertising art*

Studied Central State Teachers College, Wisconsin; American Academy of Art, Art Institute, Chicago; associate in firm Graphic Studio.

SCHOLARSHIPS

The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association.

Honor Scholarships

Students of outstanding ability may be selected for unconditional tuition awards.

Working Scholarships

Tuition may be granted to students who require such assistance, in return for minor services to the School.

Traveling Scholarships

Awarded to artists who, since leaving the School, have demonstrated ability in distinguished creative work of professional standing.

Abraham Rosenberg Fellowship

The purpose of these fellowships is to recognize and assist persons who have demonstrated their ability in creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the fine arts. General terms require that the applicant shall have been registered at the California School of Fine Arts for at least two semesters. Applicants must apply for the scholarship in accordance with instructions contained in a form supplied by the San Francisco Art Association on written request.

James D. Phelan Scholarship Fund

Founded at the bequest of the late Senator Phelan for tuition at the School and for studies abroad.

Anne Bremer Memorial Fund

Founded by the late Albert M. Bender and other friends of the School in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Virgil Williams Scholarship

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

Adelaide Lewis Scholarship

Founded at the bequest of the late Adelaide Lewis.

High School Scholarships

Three tuition awards offered through competition open to all High School students of this State. High Schools will be sent detailed information early in the Spring.

PRIZES

I. N. Walter Sculpture Prize

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

The Robert Howe Fletcher Cup

For outstanding merit to an undergraduate student as an honorary award each year. The student's name to be engraved on the cup.

CREDITS

Transcripts of record may be secured by students who register for credit at the time of enrollment.

CERTIFICATES

A certificate of graduation is granted to students who fulfill the requirements of a six-term course of study. To qualify, the student must show a record of completed work, of attendance not below 90 percent of scheduled class time, and a grade of not below 75 percent.

LIVING QUARTERS

Available living accommodations are posted on the students' bulletin board. The School does not maintain dormitories.

REGULATIONS

Enrollment shall commit the student to act in accordance with the following regulations: The School reserves the right to change classes, or schedules, or to withdraw announced courses.

The School reserves the right to transfer or dismiss students whose work or conduct is found by the School to interfere with policies of operation.

Unit credits shall not be granted to students whose attendance record shows more than three unexcused absences in a given class per term.

Studio periods shall not be available to students unless they are registered in directly supervised classes of the same subject.

The School reserves the right to retain student work for exhibition purposes.

Student property which is not retained at the request of the School, and which is left on School premises after the close of any term, shall be subject to disposal at the sole discretion of the School.

During the term student property may be kept in lockers which are rented for the purpose.

The School shall not be responsible for loss or damage to student property.

See next page for regulations concerning tuition and other fees.

An enrollment form will be mailed to you upon request.

SUMMER SESSION

The regular six-week Summer Session will take place from June 21 to July 30, 1948. A special prospectus, prepared in the Spring, will be mailed on request.

TUITION AND FEES

FALL TERM 18 weeks August 18 to December 20, 1947

SPRING TERM 18 weeks January 5 to May 8, 1948

TUITION: day or night

Periods per week	Advance Payment for 18-week term	Deferred payment every four weeks Full-term students	Part-term Students
1	\$ 26.25	\$ 7.50	\$ 9.00
2	49.00	13.50	16.20
3	68.50	19.00	22.80
4	87.00	24.50	29.40
5	99.00	27.50	33.00
6	109.75	30.50	36.60
7	120.75	33.50	40.20
8	128.00	35.50	42.60
9	137.00	38.00	45.60
10	144.00	40.00	48.00
11	147.50	41.00	49.20
12	151.00	42.00	50.40
13	154.75	43.00	51.60
Children's Classes			
Fall Term (16 weeks)	18.00	7.00	8.40
Spring Term (18 weeks)	20.00	7.00	8.40

INFORMATION: All fees are payable in advance. Payment on Registration — *Full-term* students: In addition to Registration Fee, 20% down payment for full course fee (column No. 1) or 20% down payment for full course fee, plus first four-week payment (column No. 2). Students are not enrolled for a period of less than one month

Advantage of the term plan is allowed only when payment in full is received as follows:

Fall term full payment by September 19, 1947.

Spring term full payment by February 6, 1948.

If training is interrupted for any reason, the School Registrar shall be notified in writing at once. Unless such notification is received and duly acknowledged, the student shall be responsible for payment of fees for the full term.

Cancellation schedule for *full-term* students:

From date of enrollment, if student attends

1 week or less	he is liable for 20% of full term tuition
1 to 2 weeks	he is liable for 20% of full term tuition
2 to 3 weeks	he is liable for 40% of full term tuition
3 to 4 weeks	he is liable for 60% of full term tuition
4 to 5 weeks	he is liable for 80% of full term tuition
5 weeks plus	he is liable for 100% of full term tuition

note: The **FULL-TERM STUDENT** signifies intention of completing the term course. This classification carries the advantages of tuition discounts listed in columns Nos. 1 and 2.

The **PART-TERM STUDENT** is restricted to the payment plan listed in column No. 3. Scholarship students are required to pay all fees other than tuition.

STUDIO FEES per term Listed fees are minimum. No reduction is allowed for less than full term enrollment.

No.	Class	Term Fee	Periods per week
DAY			
1	Associated Arts Workshop	\$15.00	5
		10.00	3
3	Design, Society, Artist	2.00	3
4	Arts in Contemporary Life	3.00	3
12	Life Drawing	7.25	2
13	Figure Drawing	11.00	3
14	Anatomy	4.50	2
16	Painting	7.25	5
19	Objective Painting	5.50	5
20	Lithography	2.00	each period
21 or 22	Sculpture	10.75	5
		7.00	3
28	Children (Primary)	4.00	1
29	Children (Painting & Drawing)	2.00	1
30	Children (Sculpture & Drawing)	2.00	1
40	Illustration	6.50	2
42	Wall Decoration	6.00	2
43 or 44	Ceramics	8.50	each period
51 or 52	Photography	75.00	full schedule
NIGHT			
B	Life Drawing	3.75	each period
C	Life Sketch	3.75	1
D	Lithography	2.00	each period
E	Painting	3.75	3
		2.50	2
F	Painting	8.75	3
		5.75	2
G	Sculpture	5.75	each period
H	Ceramics	8.50	each period
J	Jewelry Design	1.00	each period

Studio fees cover extra-tuition costs for materials and/or models in special classes. Fees are calculated to meet such costs in accordance with special supplies and/or model schedule of each class.

OTHER FEES per term

Registration

1st week of term	\$1.00
Later Registration	2.00
Schedule Changes	1.00
Recording of Credits	2.00

Locker Rental

(according to size)	\$1.50, 2.50, 3.00
Padlock Deposit	1.50

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET
SAN FRANCISCO 11
ORdway 3-2640

Maintained by the San Francisco Art Association (a non-profit corporation)
Affiliated with the University of California

Approved by the State of California and the Veterans Administration under
public laws No. 346 and No. 16

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DOUGLAS MACAGY, Director
TERESSA FRYWORTH, Registrar
JAMES TOMLINSON, Comptroller
BARBARA STEINBECK, Bursar
WINIFRED KENNY, Assistant
DOROTHY N. COLODNY, Public Relations
VICTORIA BROWN, Librarian
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